

NEW PRODUCTIONS

of the Coming Week

LATTER-DAY FRENCH DUELS

Theatrical and Journalistic Duelling—A Harmless Practice with Many Precautions—The Duel as a Social Passport and an Industry.

Paris, Feb. 17.—A duel that did not come off, over Henry Kistmaeckers's new play, "L'Embascade," the most important production of the week, has taken on more importance than mere plays. A critic has had the courage to "call" the duel bluff, a thing which requires a lot of courage, whereas duels themselves require none at all. To oppose duelling personally here is to risk being advertised as a coward, which no Frenchman likes. In fact, duelling has become a nuisance in theatrical affairs here, as it used to be in politics. Because French newspapers are generally subsidized by the theatres, there is little enough genuine dramatic criticism in France anyway, and what little liberty there is left for critics on unsubsidized papers is either destroyed or endangered by the duelling practice.

Most theatrical men, it is true, fight duels purely for the advertisement, from commercial motives, as do the journalists, too, for that matter. Obscure journalists and theatrical persons are the keenest duellists, of course, both because they want to get known, and because duels in themselves are "chic" and a bit aristocratic. Bourgeois don't fight duels; therefore, if one aspires to getting sort of kind of into society, one can easily lay claim to being a "gentleman" or "aristocrat" by having duels. It is said that no end of duels are "framed up," as we say. It is doubtless true, American newspaper

men every morning of the week in season. Sometimes photographs are taken, while at certain encounters moving picture films are run off, either to record the affair for the amusement of the participants or for commercial use in "cinema" theatres. It is said that women occasionally attend duels, and that lately several of them have tried to get up affairs among themselves. Persons of no social position whatever, and of no pretensions to "honor" in the traditional sense, nowadays fight duels far oftener than real "aristocrats," who for the most part avoid them as too common and ordinary for distinguished persons.

Accidents frequently happen at duels with swords, though never with pistols, since these are not loaded, except for a pinch of powder. Critics particularly hate being stuck in the right arm with a sword, since they earn their living with writing, and since a wound requires dictation to a stenographer for a short period. Occasionally a man gets a nasty wound, by accident, or through the ignorance or clumsiness of his opponent. It is the technical director's duty to prevent this, though, and a duel manager with a bad accident record soon loses all of his business.

This week's incident is a decisive blow at the folly and nonsense of duelling between dramatic authors and critics.

Abel Hermant, a celebrated critic, wrote unfavorably of "L'Embascade" in "Le Journal." Henry Kistmaeckers sent Alfred Capus and Victor Marguerite to him. M. Hermant chose Leon Bailly and Henry Bernstein as his seconds. These gentlemen said that the criticism wasn't personally insulting or offensive, and that M. Hermant held himself free to say what he pleased of the literary value of a work without intending personal offense to the author. M. Kistmaeckers's seconds replied that M. Hermant's article showed that he was incapable of fair appreciation of a work on its merits, and that its tone showed personal hatred of M. Kistmaeckers. M. Hermant's men denied that position. An agreement being impossible, Marcel Prévost, of the Académie Française, was named as arbiter by the vote of both parties. Jean Joseph-Renaud was appointed to assist M. Prévost as "technical adviser," whatever that may mean—perhaps that M. Joseph-Renaud is an authority on "honor."

M. Prévost judged that there was no personal attack against M. Kistmaeckers, direct or indirect, in M. Hermant's article, and that there was therefore no cause for a duel. So nothing remained but that the newspapers should write heavy editorials on duelling, honor, criticism, and the dramatic form in literature. Aside from "L'Embascade," the chief productions of the week have been "Le Demoselle de Magasin," by MM. Fensu and Wishelet, at the Gymnase; "Le Champion de l'Air," by Emile Codely, at the Châtelet, and "La Maison Divisée," by A. Fernet, at the Odéon.

To be chronicled also is the departure for an American concert tour of M. Muratore, the barytone, and of Mme. Lina Cavalleri, the announcement of the details of a revival of "Cyrano de Bergerac," by Edmond Rostand, who has been in Paris for a few days; further talk by him about his piece, "Faust," and "La Dernière Nuit de Don Juan"; the death of M. Grevet Dancourt, the actor; the success of Mile. Lipkowska and M. Baklanoff at Monte Carlo; the continuation of "Sérvus," as the most successful play of the season, and the slight, almost feeble, impression made by Bernard Shaw's "You Never Can Tell."

THE PANAMA CANAL AT WORK.

An "animated map," which shows in moving pictures the history of Turkish conquest of Europe for five centuries to as many minutes as an adjunct to the kinematograph Balkan war scenes at the Carnegie Lyceum, is to be supplemented by a map of the working of the Panama Canal. This map shows a broad view of the Western Continent from the standpoint of an observer on the planet Mars, with the great artificial waterway which has separated North and South America, slightly enlarged for pictorial purposes. On this map are traced the great ocean lanes of the world, illustrating how the Panama Canal will curtail both the time and expense of travel between them.

Right here is where the "moving" part of the picture comes in to point the moral and adorn the tale. The spectator is shown two ships starting simultaneously from New York for San Francisco. The one that goes by the canal route has docked and unloaded before the other has even sailed. Likewise, ships from New York to Yokohama, or even Valparaiso, on the coast of South America, arrive much quicker by the canal.

The special interest which the English take in our canal is illustrated by ships sailing from London for Pacific and Oriental ports. Especially interesting to those who never saw the working of a canal is the profile view of the great Gatun dam, showing how a steamship is taken through the locks, being lifted from one water level to another by the four great hydraulic elevators. There will also be a series of natural color views of the making of the Panama Canal. The new map will be on view at the Carnegie Lyceum every afternoon and evening, beginning with next Monday's matinee.

"THE SUNSHINE GIRL" SHINES.

Julia Sanderson, in "The Sunshine Girl," is breaking all box office records at the Knickerbocker Theatre and is rapidly making new ones. "The Sunshine Girl," like good wine, better even its own best self with the advance of time. Behind it now is its first full month of equally full business. The comedy of Joseph Cawthorn, the daintiness of Flossie Hope, the dancing of Vernon Castle and Mrs. Castle and the droll humor of Eva Davenport, to say nothing of Miss Sanderson's own possession of all these qualities, insure "The Sunshine Girl" a long career and a prosperous one.

SILVER GIFTS AT THE GARRICK.

For nearly four months now large audiences, made up of all classes, have found "The Conspiracy" at the Garrick Theatre an absorbing police-detective comedy, dealing with the traffic known as white slavery. On March 19 "The Conspiracy" will celebrate its hundredth birthday by the distribution of handsome silver souvenirs.



LOUISE GUNNING
THE AMERICAN MAID
at the BROADWAY



AURIOL LEE & WARBURTON GAMBLE IN MILESTONES
at the LYCEUM



FLORENCE REED
THE PAINTED WOMAN
at the PLAYHOUSE

A VARIED LIST OF PLAYS

Romantic Melodrama Will Lead This Week—A New Musical Comedy by John Philip Sousa—The Rothschilds in Comedy.

ANNOUNCEMENTS FOR THE WEEK.

MONDAY NIGHT:

At the Lyceum Theatre, Paul Dickey and Charles W. Goddard's romantic melodrama, "The Ghost Breaker," with H. B. Warner.
At the Broadway Theatre, John Philip Sousa's and Leonard Liebbling's "The American Maid."
At the Thirty-ninth Street Theatre, Carl Rosler's comedy from the German, "The Five Frankfurters."

WEDNESDAY NIGHT:

At Brady's Playhouse, Frederick Arnold Kummer's romantic drama, "The Painted Woman."

Parusions of the romantic spirit will exult in its return to the stage in full blast this week in two productions. One is the oldly named play, "The Ghost Breaker," by Paul Dickey and Charles W. Goddard, which will come to the Lyceum to-morrow night, with H. B. Warner as the star. The play is described as a romantic melodrama in four acts. Its story deals with one Warren Jarvis, of Kentucky, who ends a feud by duelling his enemy in a New York hotel. Justified as this act is by the playwrights, Jarvis finds it expedient to avoid the police and forces his way into an apartment occupied by a Spanish princess. As the price of sanctuary he agrees to accompany her highness at once to Spain in an attempt to solve the mystery of her "haunted" castle, in which vast treasures are secreted. In the capacity of "Ghost Breaker," Jarvis faces perils that heap up the thrills in geometric progression. Of course he succeeds. The situations are said to abound in humor also, and it need only be added that the way is smoothed for a closer alliance of the young Kentuckian and the Castilian lady. The character of the princess will be in the hands of Katherine Emmet. One of the important characters will be played by Frank Campeau.

Mr. Sousa will conduct the orchestra on the opening night during the rendition of his latest march, "From Maine to Oregon."

The offering of the coming week at the Irving Place Theatre will be the novel, "Simoesbucke," a very gay, comical farce, by Schindler-Persons. The play has met with a great success in Germany and Austria, and it is expected that this success will extend to this theatre. The principal parts are played by Miss Maudie Brown and Rudolf Christensen. The play is highly amusing, without being at all frivolous or wanting in taste. "Simoesbucke" will see its first performance on Tuesday and be given every evening except Sunday. An exception of Monday, when that most successful farce, "Das Landeliche Nest," will be presented.

The repertory of the Irish Players for the third week of their engagement at Wallace's, beginning to-morrow is, for Monday and Tuesday evenings, and Wednesday's matinee, "Cock," a one-act comedy by Lady Gregory; "The Rising of the Moon," by Lady Gregory; and "The Playboy of the Western World," by Synge, for Wednesday and Thursday evenings.

Another romantic drama, "The Painted Woman," by Frederick Arnold Kummer, will be presented at the Playhouse Wednesday evening. That picturesque epoch of the American coast when buccaners held the Spanish Main furnishes the material of the play. The scenes are laid in Port Royal, where the followers of Sir Henry Morgan lavish the loot of many a tall ship, make their own laws and hold life cheap. The seafarers are brought into vivid contrast with the God-fearing Puritans from the North, who, by some strange abatement of conscience, found it not inconsistent with their strict code of morals to trade their honest commodities for the blood stained gold of the buccaners. In four acts is told the story of the love of Ramona, a girl captured by the pirates, for the young mate of a New Bedford merchantman. She is looked upon as "the painted woman" by the Puritan traders, but the young sailor prevails against her denunciations and rescues her from slavery. Florence Reed appears in the role of Ramona.

"The Five Frankfurters," from the German of Carl Rosler, which opens to-morrow evening at the Thirty-ninth Street Theatre, is a domestic comedy based on the early history of the famous Rothschild family. Four sons who are bankers in various European cities return to their old home at the call of the fifth, Solomon, who announces that he has contracted to have them all crowned barons. He then explains a plan for the further elevation of the family by the marriage of his daughter, Charlotte, to Duke Gustavus of Tannus, who is in immediate need of 1,200,000 florins. The match is opposed by the old mother and by Solomon's nephew, Jacob, who has fallen in love with Charlotte. In the conclusion the lovers triumph.

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, comes to the Broadway Theatre to-morrow night. The book, by Leonard Liebbling, sets forth how Annabelle Vandevor came to declare that she never would marry a man who had not earned his wealth, greatly to the discomfort of Jack Hartlett. It is worth noting that Geraldine Pompton, whose father owns the glass works, is under "adored" by the Duke of Bradford. When Annabelle's father falls she bravely takes a job in the glass works. Finally war is declared with Spain. The scenes shift from the reception room of a Fifth avenue house in the first act to the glass works in the second and to Santiago with the United States army in the third.

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"Years of Discretion," a comedy by Frederick Hatton and Fanny Locke Hatton, at the Bolshoi.
"Joseph and His Brethren," a poignant play by Louis N. Parker, at the Century Theatre.
"When in Rome," a comedy by Catherine Chisholm Cushing, at George M. Cohan's.
"Fanny's First Play," by George Bernard Shaw, at the Comedy.
"Lorette Taylor," in "Pen of My Heart," by J. Harter Mansueti, at the new Carl.
Robert Hilliard, in "The Mystic Case," at the Criterion.
"Within the Veil," at the Edison Theatre.
"The Spot," a drama by Henry Kistmaecker, at the Knickerbocker.
William Collier, in "Never Say Die," at the Forty-eighth Street Theatre.
"Step Thief," a dramatic farce by Carlisle Moore, at the Gaiety.
"The Conspiracy," by John Rodella, at the Garrick.
"The Poor Little Rich Girl," a play of fact and fancy, by Eleanor Gates, at the Hudson Theatre.
"Milestones," by Arnold Bennett and Edward Knoblauch, at the Liberty.
"The Whip," Drury Lane melodrama, at the Manhattan Opera House.
"Romance," a comedy by Edward Sheldon, at the Maxine Elliott Theatre.
"Little Women," at the Playhouse until Wednesday.
"A Good Little Devil," a fairy play, by Miss Edmond Rostand and Maurice Rostand, at the Republic.
The musical plays that hold their own against the invasion of new offerings are: Emma Trentlin, in "The Firefly," a comedy operetta, at the Casino.
"The Lady of the Slipper," at the Globe, with Elsie Jans and Montgomery and Stone.
Julia Sanderson, in the musical comedy, "The Sunshine Girl," at the Knickerbocker.
Sam Bernard, in "All for the Ladies," at the Lyce.
"Old Old Delphina," musical comedy, at the New Amsterdam.
"The Man with Three Wives," operetta by Franz Lehár, at the Weber & Fields Theatre.
"The Honeycomb Express," a musical review, with Gaby Deslys and Al Johnson, at the Winter Garden.

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Variety of entertainments, including moving pictures and novelty features.
Lillian Russell at the Fulton on "How to Live 100 Years."

COMING REVIVALS

Elaborate New Productions of Old Favorites.

Five revivals of old plays and light comedies have been announced almost simultaneously. The old musical play, "The Whirl," which was last performed in this country in 1881, will be given at the Criterion Theatre, beginning March 18, in both the afternoon and evening. "Liberty Bell" will be revived on March 19 to commemorate the twentieth anniversary of the Empire Theatre, at which it was the first performance offered. "The Quaker," opening on March 19 at Weber & Fields, Forty-fourth Street Theatre, is revived from a story that other comedies operate from Gilbert and Sullivan, and without loss of interest or upward of a decade. It is announced that preparations are being made for the revival of "Reverend" under the direction of William A. Brady. Millock's most famous light opera, "The Beggar Student," is to be presented again. Its original success was scored in Berlin about twenty-five years ago. The first production in English was in 1882, at the Casino Theatre, where the new revival is to take place. It was revived at the Irving Place Theatre on March 5, 1906.

LILLIAN RUSSELL ON BEAUTY.

Lillian Russell's chief object in her talks at the Fulton Theatre, beginning to-morrow night, will be to demonstrate practically first, the necessity of work and simple living, and secondly, their various advantages as against the damaging effects of wilfully neglecting the primary laws of nature. The splendid example of Miss Russell makes her a model for the age.

It is a usual thing to hear her spoken of as "a wonderful woman," "a remarkable woman." And so she is. As regards physical beauty, Miss Russell's conviction is that it is entirely within the power of each one to retain the charm of youth to an indefinite period of life, provided some necessary rules are followed. It is to let us all into the secret of how she has accomplished an apparently profound mystery that she is lecturing. She will tell of the factors that militate against the retention of youth and beauty, and she intends to place within the reach of all a simple, common-sense plan that will allow them to challenge the hand of time and check the rush of years.

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THE DRUMS OF THE HIGHLANDERS at the GLOBE